

THE
DRAMATIC CENSOR;
OR,
MONTHLY EPITOME
OF
Taste, Fashion, and Manners.

No. XXXVI.
FOR APRIL, 1801.

'Tis the characteristic of vulgar minds to measure and appreciate every thing by their own standard, and to mistrust the purity of others, from a consciousness of their own rottenness and depravity. From such persons, therefore, we do not look for justice, much less for commendation. 'Tis their constant practice to misinterpret and confound. Zeal they mistake for virulence—plainness for ill-nature. They have no conception how a man can be warm in the cause of truth, yet at the same time of a pacific temper; gentle and urbane; yet bold, decisive, and inflexible.—They know no difference between principle and passion. Such conduct, in the rabble, is little calculated to excite astonishment; but well may it strike us with regret, when we see persons of superior attainments, acting under the influence of the same delusion, and men in ostensible situations misconstruing and perverting the sentiments and actions of those, from whose exertions they have derived much practical benefit and support.

HARRIS.

COVENT-GARDEN, TUESDAY, February 24, 1801.

POOR GENTLEMAN—G. Colman. PAUL AND
VIRGINIA—Cobb.

VOL. IV.

S

DRURY.

DRURY-LANE, THURSDAY, *February 26, 1801.*
 DEAF AND DUMB; or THE ORPHAN PROTECTED—
 (*From the French of M. Bouilly*). OF AGE TO-
 MORROW.

Having sufficiently expatiated on the plot and literary character of the New Drama of *Deaf and Dumb*, in our last, we proceed now to offer a few remarks on the merits of the performers, and the representation in general.

In point of *novelty*, the precedence is unquestionably due to the part of *Julio*, sustained with the happiest effect by Miss De Camp. Yet, much as we admire her acting, in this character, and awarding her, with cheerfulness, the tribute of praise to which she is justly entitled; we must candidly confess, that the *arduousness* of the part (on which so much stress has been laid by many of our journalists), appears to us to be greatly exaggerated. That it has some claim to *novelty*, as before stated, we readily allow; but this novelty results solely from *collateral* circumstances. It is novel, merely as being an *engraftment of pantomime* on a *regular and speaking Drama*. Divest the part of its *relative* bearings, and it stands on the same footing with other pantomimical characters. Why it should be deemed more arduous and difficult, than a variety of similar parts, such for instance, as *Rosa*, in *Obi*; or *Three-Finger'd Jack*, we are at a loss to comprehend. Nay, it even appears to us to be not a little facilitated, with respect to the performance, by the very circumstance of its being connected with the *dialogue*. The speeches of the rest of the *Dramatis Personæ* serve as a clue for the easier expression and more satisfactory understanding of the part. We suggest these hints, not for the purpose of derogating, in the slightest degree, from the merit of the excellent actress who sustains the character; but merely to obviate
 what

what appears to us an error in judgment, on the part of the critics. To Miss De Camp's performance we are eager to award, what it so eminently deserves, the most unqualified applause.

But the chief and prominent attraction of the play, in our humble opinion, centres in the inimitable acting of Mr. Kemble, as the representative of the venerable *Abbe De l' Epee*. This is a character, which perfectly accords with the peculiar nature and extent of his powers. A spirit of benignity, active to relieve, and thoroughly experienced in the woes and sufferings of humanity, pervades every feature. He is a man, whose affections are weaned from the grosser and impetuous workings of youthful desire; whose mind is given to contemplation, and whose "conversation may be said to be in heaven!" For the personation of such a character Mr. Kemble is, from constitutional and physical causes, pre-eminently qualified: Had Nature studied to *embody*, in the person of an *individual*, the idea and expression of a *whole tribe and order*, she could not more successfully have portrayed the image of a *Monk*, than she has done in the physiognomy of the Elder Kemble! A solemn gloom o'erspreads his fallow visage; an air of cloistered piety appears in every look; his august nose exhibits the very symbol of gravity; his projecting chin advances to meet the inspiring *afflatus*, and on his brow sits Thought, in cogitation most profound. Whene'er he opes his ponderous and marble jaws, his tones strike awfully on the ear, like the complaints of some perturbed ghost! or the warning voice of some aerial messenger from the world of spirits! Justly may he exclaim, in the words of the enraptured Roman Lyrist, when fired with Dithyrambic fury:

S 2

" Nil

“ Nil parvum, aut humili modo,
 “ Nil *mortale* loquor.”

There is nothing of Earth!—nothing of Humanity about him!

Seldom, if ever, have we seen Mr. Wroughton appear to greater advantage, than he does, as the representative of *Darlemont*. The habitual torpor and frigidity of this performer are, in the present instance, roused into action, by the nature of the part he represents, which abounds in impetuous bursts of passion. Mr. Wroughton is not the only actor, who stands in need of a *stimulus* to incite him to exertion.

Mr. Barrymore sustained the character of *Franval* with much respectability. Bannister's *Dupre* may likewise lay claim to the same commendation; though the sentimental walk avowedly is not his *forte*. Suett displayed much humour, as the representative of the garrulous, but honest and well-meaning domestic, *Dominique*. Young Kemble played *St. Alme* in his usual style. The rest of the *male* characters are little entitled to notice; not, that they acquitted themselves *ill*; but because they had no opportunity of exertion.

Among the female *Dramatis Personæ*, (we purposely except Miss De Camp, as sustaining a *male* part) Miss Pope takes the lead. Her *Madame Franval* is a spirited sketch, in which the *hauteur* of the old French *Noblesse* is ably depicted.

Mrs. Mountain, as *Marianne*, imparts to the character all the interest of which it is susceptible. She has a Song in the Third Act, * *said* to be composed by Mr. Kelly, which

* For an Explanation of this passage the reader is referred to
 Dr. HOULTON'S *Review of the Musical Drama of Drury-Lane Theatre*,

which she executes with much sweetness, and of which the following is a Copy. It is completely in the style of the *Della Crusca* school; a circumstance which fills us with the greater astonishment, as it comes from the pen of M. G. Lewis, Esq. a gentleman of very respectable literary attainments, as well as vigorous fancy, and whose writings bear the incontrovertible evidence of native genius, not less than elegance and correctness of taste.

I.

What, though Fate forbids me offer
Golden gifts from Fortune's store?
All I have to Love I proffer;
Fortune cannot offer more.

What,

Theatre, page 33, where he will find a very curious and diverting account of the manner, in which Mr. Kelly manufactures his compositions. The invention is so truly novel and ingenious, that we feel a temptation, which we cannot possibly resist, to communicate it, *pro bono publico*.

"The exact process of this great musical Composer, (writes Dr. HOULTON) when he aims to produce something new, is this. He takes a sheet of music paper, and dots the lines and spaces throughout, but without making a single mark of *Time, Cliff, Bar, Sharp, Flat, Natural, &c.* His *Harmonizer-General* then takes this mass of crudities—gives *Tails* to the *Dots*—converts them into *Minums, Crotchets, Quavers, Semiquavers*—adds *Bars, Time, &c. &c.* In short, his *Harmonizer-General*, Mr. M—zz—ti, performs a more wonderful exploit with this single piece of machinery, than the Literary Philosophical Apparatus, so humorously described in *Swift's Voyage to Laputa*, could possibly effect."

II.

What, though bright the jewell'd treasure,
Which Peruvian mines supply?
Brighter still the tear of Pleasure,
Sparkling in Affection's eye!

III.

Hymen in his power for ever
Firm the God of Hearts would hold,
Binding off—ah! vain endeavour!
Love with Interest's chains of gold.

IV.

Soon their weight his strength o'erpowers,
Soon they crush the petty elf;
Love can bear no chains but flowers,
Light and blooming, like himself!

The scenery of the New Play is rather appropriate than splendid, with the exception of a view of the bridge at Toulouse, which, in point of picturesque beauty, equals any exhibition of a similar nature on the English stage. The dresses and other local decorations have been got up with a due attention to *costume*, and we cheerfully concur with the author, or rather adapter of the piece, in awarding to the Manager the just tribute of praise for the judgment he has displayed in the cast and allotment of the *Dramatis Personæ*. "Few Plays (as the *Preface* very pertinently " remarks) have been more judiciously cast, or more indebted to the casting, for the favour with which they " have been received by the public." The production of this Drama may indeed be considered as one of the most fortunate events of the New Manager's reign. It came out (to adopt a homely phrase) in the *very nick of time*—in the very *crisis* of his fate. It has at once saved the
Manager

Manager from indelible disgrace, and the theatre from bankruptcy and ruin. None but those who have an opportunity of *taking a peep behind the curtain*, of watching the *internal economy* of the theatre, and balancing its *receipts* against its *disbursements*, can have any conception of the extent to which its finances have been involved, under the present management. *Revivals*, got up at most extravagant and enormous charges, have been played night after night, *under expences!*—*hundreds*, nay *thousands* of pounds have been literally thrown away, to gratify the personal vanity of the Manager, who fondly flattered himself, that the *trinitarian family compact* (in plain English, his *own* exertions with those of his loving *Sister* and *Brother*) could not fail of proving a source of resistless attraction. But most woefully has he been disappointed! Whilst the Treasury of Covent-Garden has nightly overflowed, that of Drury-Lane has as rapidly declined and wasted away. Paradoxical as it may on the first blush appear, we feel bold to affirm, that nothing but the mildness of the late winter has saved Drury-Lane from ruin. Had the weather been less favourable—had the winter set in with an intense frost (which always materially affects the receipts of a theatre, even under the ablest and most prosperous management) Drury-Lane, without a total change of system, would have been reduced to the cruel alternative of rushing headlong on bankruptcy and ruin; or else shutting its doors at least three nights in the week. Should Mr. Kemble continue in the management next season (an event at present very problematical) it is to be hoped, that he will profit from experience, and not presume too far on the *mercy of the elements*! Though the *stars* may be said, in the present instance, “to have fought for SISERA”—let him bear in mind, that the *weather* is nearly as fallacious

cious and deceitful as some men's *promises*, and hence let him take timely caution from a well-known Latin adage, which in more than *one* respect may be applied to himself.

Ridenti domino, nec cælo crede sereno.

The sentence, as our readers will perceive, is a simile, consisting of *two* propositions: the *second* the Manager will do well to refer to himself—the *first* we would beg leave to impress on the minds of the aggregate body of the performers.

The Prologue to *Deaf and Dumb* is written by Mr. Charles Moore, a professional gentleman, and was delivered by Mr. Powell. It is not characterized by any striking points; but merely offers a few common-place remarks on the theme and subject of the Drama. The Epilogue comes from the pen of Mr. Colman, and adverts with some pleasantry to the novel situation of the actress (Miss De Camp) who sustains the principal character, and who having now recovered her speech, bespeaks the favour of the audience in behalf of the play. Miss De Camp recites it with appropriate archness, and fully succeeds in the object and design of the Epilogue, to send the audience home in good humour.

COVENT-GARDEN, THURSDAY, *February 26, 1801.*

POOR GENTLEMAN—*G. Colman.* PAUL AND
VIRGINIA—*Cobb.*

DRURY-LANE, SATURDAY, *February 28, 1801.*
DEAF AND DUMB; or THE ORPHAN PROTECTED—
(*From the French of M. Bouilly*). THE PRIZE—
P. Hoare.

COVENT.

COVENT-GARDEN, SATURDAY, *February 28*, 1801.

EVERY MAN IN HIS HUMOUR—*Ben Jonson.* LA
PEROUSE.

The part of *Master Stephen* by Mr. Blanchard, in consequence of the indisposition of Mr. Knight. It is frequently to contingencies of this nature, that merit is indebted for an opportunity of attracting notice and regard. Mr. Blanchard's performance of the character was highly creditable to his talents, and such as proves, that if he has hitherto been kept in the *back ground*, it is owing, not to want of ability, on his part, to justify distinction; but to local circumstances, connected with the existing economy and arrangements of the theatre. He was warmly applauded, and will no doubt in time completely establish his claim to public favour and popularity.

The Comedy was succeeded by the representation of a New Pantomimical Drama, in two parts, called *Perouse*; or the *Desolate Island*. It derives its title from the French Navigator of that name; but the incidents are the entire offspring of fancy, the fate of that commander being utterly unknown. Kotzebue has made it the subject of one of his Dramas, of which an able translation has appeared by Mr. BENJAMIN THOMPSON, the Translator of the series of plays, known by the name of the *German Theatre*. But the getter-up of the present Pantomime has not much availed himself of the plot and materials of the German Dramatist. It is rather a kind of Pantomimical *olio*, not unlike Harlequin's *Tabac de mille fleurs*, in which the principal attractions of a variety of similar productions are blended together. After the example of *Robinson Crusoe*, who has his *Friday*—and *Philip Quarle*, who is attended by *Fidele*, the author has provided *Perouse* with

a companion, in the person of *Chimpanzee*, an animal of the Cercopithecæan, or rather Ape-species, said to bear a greater resemblance to the human form, than even the *Ourang Outang*. This self same *Chimpanzee*, may, indeed be justly styled the hero of the piece, as he acts a more conspicuous and interesting part, than any other of the *Dramatis Personæ*, of which the subjoined list is a specification.

<i>Perouse</i>	-	-	-	-	-	Mr. H. Johnston.
<i>Theodore</i> (his son)	-	-	-	-	-	Miss Jenkinson.
<i>Madame Perouse</i>	-	-	-	-	-	Mrs. H. Johnston.
<i>Conge</i> (her servant)	-	-	-	-	-	Mr. King.
<i>Chimpanzee</i>	-	-	-	-	-	Master Menage.

Natives of a Neighbouring Island.

<i>Kanko</i> (Suitor to Uмба)	-	-	-	-	Mr. Farley.
<i>Negaski</i> (Uмба's Father)	-	-	-	-	Mr. Delpini.
<i>Uмба</i>	-	-	-	-	Mrs. Mills.

The Piece opens with a view of the ocean, and the shipwreck of *Perouse*, who is the only one that escapes destruction. Fortunately great part of his sea-stores, as well as his fire-arms are cast on shore, which furnish him with the means of prolonging his existence, and defending himself against the attacks of wild beasts. *Chimpanzee* comes hopping and skipping on the stage, and seeing a trunk open, jumps into it. In this situation he is encountered by a bear, to whose fury he is on the point of falling a victim, when *Perouse* arrives, and relieves him from impending death, by shooting the savage animal. *Chimpanzee* testifies his gratitude to his deliver by a variety of diverting tricks, and becomes the faithful attendant of *Perouse*.

A canoe appears with a hunting party from one of the neighbouring islands. *Chimpanzee* is wounded by an arrow,

arrow, and again owes his life to the good offices of *Perouse*—an obligation which he soon has an opportunity of returning. In an interview, which takes place between *Perouse* and the natives, *Umba* falls in love with the French Navigator. This stimulates *Kanko* to revenge, which he at length seeks to accomplish by shooting *Perouse* with a poisoned arrow. *Chimpanzee* saves him by sucking out the venom; *Umba* refuses to return with her friends, though *Perouse* rejects her offered love, and showing her the miniature which he wears at his breast, gives her to understand, that he is married. *Umba's* passion for *Perouse* is still further increased by his rescuing her, as he had before done *Chimpanzee*, from the attacks of a bear.

In the Second Part we are presented with the view of a ship, sent out from France, in quest of *Perouse*, and having on board the wife and son of that adventurer. *Madame Perouse* and her child, soon after their landing, fall into the clutches of *Kanko* and his party, who have made another excursion to the island. The child is rescued by the ingenuity of *Chimpanzee*—and *Madame Perouse*, by the prowess of her husband. An affecting recognition takes place. *Perouse* conducts his wife to his hut, where he introduces her to *Umba*. The latter stung with jealousy at the sight of her rival, resolves to sacrifice both her and *Perouse* himself, to her slighted passion.

Accordingly, on the approach of night, she lets down the drawbridge, which alone affords access to the abode of *Perouse*, and gives a signal to her countryman *Kanko* and his party to enter—*Chimpanzee* once more saves the child from their fury; but *Perouse* and his wife are made prisoners, and the former doomed to be burnt to death. For this purpose his hands are fastened to a rock, and the fire already kindled, when *Chimpanzee* contrives to loosen

his right hand, and arms him with a pistol, with which *Perouse* kills *Kanko*, at the very moment that he prepares to offer the last violence to *Madame Perouse*.

The child, whom the savages had taken from *Chimpanzee*, is thrown from a high precipice; but *Perouse*, who has regained his liberty, catches him in his arms, and a party of French sailors and soldiers, who arrive at this critical moment, complete the triumph of our adventurer, by a discharge of musquetry, which puts the whole party to the rout.

It is not our intention to try the merits of this Pantomime by the touch-stone of rigid criticism. Since we have exercised the functions of a *Dramatic Censor*, we have met with so few *regular* Pieces, that will stand the test of such a scrutiny, that it would be preposterous, not to say unjust, to apply to *dumb-show* those rules and principles of rational conduct, which we see almost uniformly violated by our modern authors of what is styled *legitimate* Drama. We shall therefore confine our objections to a brief notice of the most glaring inconsistencies, which attach to the present production.

It has ever been justly ranked by Naturalists, in giving a physical definition of man, as one of the leading characteristics, which distinguish him from the brute creation, that he is a *tool-making* animal. This it is, which gives him a decided superiority over every other class of organized life. This it is, which enables him to overcome superior strength; to distance superior velocity; to arrest the flight of the towering eagle, and attack the huge Leviathan in his watery abode. This it is, which enables him to pass the barriers of Nature, and renders him the denizen of every clime. By the operation of this principle; by his *tool-making* faculty, he subjects all Being,
animate

animate and inanimate, to his controul. By virtue of this he presses into his service the very elements, which menace his destruction. Air, earth, fire, and water are his ministers. Doubtly amphibious, he wings the azure sky, or dives beneath the hoary deep; explores the bowels of his parent earth; and passes dauntless through the scorching flame. By virtue of this, he rules, indeed, Lord Paramount of the Creation.

But, if the human species, in the *aggregate*, is by virtue of this principle thus highly exalted above the rest of animals; the *individuals* of the species are not less distinguished from each other, in proportion to the progress they have made in the exercise and cultivation of this faculty. As a case directly in point, and immediately applying to the present subject, we need only instance the vast, we might almost say infinite superiority, which the invention of gunpowder gives to the man acquainted with its properties and practical use, over the man that is not. One man, equipped with fire-arms, may defy a thousand lances—one file of musqueteers would put to flight a whole army warring with the sword and spear.

Let us now apply this argument to the drama of *Perouse*. Cast on a lone and desolate island, where he is not only exposed to the assaults of wild beasts; but to the fury of large groupes of savages, who occasionally visit the place, 'tis on the acquisition of *fire-arms*, that he must principally rely for safety and defence. Against the attacks of a *single* beast of prey, he might, indeed, be able to protect himself with his sword; but *singly to encounter a host of savages, at close combat*, presents the certainty of destruction. Yet, strange to tell! throughout the whole of this Drama *Perouse* conducts himself on this *inverted* principle. When menaced by a bear, he has recourse to his pistols and
his

his gun—when, on the other hand, beset by a number of enraged savages, he opposes their confederate lances with his sword! Can any thing, we beg leave to ask, be more preposterous? One discharge of his musquet would have put the whole groupe to the rout: nay, he might even have ensured his own safety, without taking the life of any of his assailants, by the mere terror, which the *counterfeit thunder* of his musquet could not fail to inspire in the breasts of persons unacquainted with the properties of gun-powder. All the perils and misadventures he experiences, result from his own absurd line of conduct, in not availing himself of the means of defence, which he has in his power. This completely damns the whole interest of the Piece; the intelligent spectator feels disgusted at the stupidity and barren invention of the author, who appears incompetent to involve his hero in difficulties, without violating every principle of consistency, and outraging common-sense. From first to last, the *getter-up* of the Pantomime systematically *begs the question*—and displays a *clumsiness of conduct*, which would disgrace even a *scene-shifter*. In judicious hands, *Perouse* might have been rendered a very interesting subject, instead of being, what it now is, a mere vehicle for pageantry, frippery, and puerile exhibition.

Not, however, to trespass too long on the patience of our readers, and that we may not appear to assume the hypercritic, by indulging in too minute a scrutiny, we shall wave all further enquiry into the conduct and dramatic merits of *Perouse*, and proceed to offer a few remarks connected with the representation.

Of the several performers engaged in the action of the Piece, Master Menage, as *Chimpanzee*, possesses, indisputably, the first and greatest claim to commendation. The
manner

manner in which he sustains this singular character, is irresistibly diverting, and forms in our estimation the primary attraction of the Piece.

Mrs. H. Johnston enacts the heroine of the Pantomime with considerable address; and Mrs. Mills gives no small degree of interest to the part of *Umba*. But in Mr. H. Johnston's personation of *Perouse* we discover no peculiar traits of excellence: it does not appear to us in any one instance to rise above the level of *mediocrity*. The same remark, with the exception of Mr. Farley's *Kanko*, applies to the residue of the *Dramatis Personæ*.

The Scenery, though not strictly speaking *novel*, is, however, very creditable to the talents of the respective artists concerned in its production, at the head of whom we find the names of Messrs. Phillips, Lupino, Hollogan, and Whitmore. The views, in general, are well conceived, and ably executed, though, in some instances, rather too rich and luxuriant. This, however, is an objection, which can scarcely attach to a pantomime, which is avowedly intended as an appeal to the *eye*, not to the *judgment*. Among those, which attracted pre-eminent admiration and applause, from the glare of colouring, we may justly reckon the representation of a grotto, which dazzles the eye, and by its violence literally pains the aching sense.

The Music is the joint production of Mr. Davy (the composer of Mr. Holman's late Operatic Abortion, yclep'd *What a Blunder!*—represented last season at the Haymarket theatre) and Mr. Moorehead, a gentleman of very promising talents. Mr. Davy has furnished the first part, and Mr. Moorehead the second.—It has the merit of being at once pleasing in itself, and at the same time perfectly appropriate to the action.

DRURY.

DRURY-LANE, MONDAY, *March 2, 1801.*

DEAF AND DUMB; or THE ORPHAN PROTECTED—
(*From the French of M. Bouilly*). HARLEQUIN
AMULET.

COVENT-GARDEN, MONDAY, *March 2, 1801.*

POOR GENTLEMAN—*G. Colman.* LA PEROUSE.

DRURY-LANE, TUESDAY, *March 3, 1801.*

DEAF AND DUMB; or THE ORPHAN PROTECTED—
(*From the French of M. Bouilly*). WHO'S THE DUPE—
Mrs. Cowley.

COVENT-GARDEN, TUESDAY, *March 3, 1801.*

POOR GENTLEMAN.—*G. Colman.* LA PEROUSE.

DRURY-LANE, THURSDAY, *March 5, 1801.*

DEAF AND DUMB; or THE ORPHAN PROTECTED—
(*From the French of M. Bouilly*). COMUS—*Milton.*

The part of *Comus* by Mr. C. Kemble. The last time of performing this entertainment, previous to the present instance, was at the close of the season of 1798. On that occasion the much and justly regretted Mr. J. Palmer, represented the laughing God; and the manner, in which he sustained the character is still fresh in our recollection. It formed, indeed, a striking contrast to the heavy, sombre, saturnine complexion of this * *At-all* of the Drama. But
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* See No. XXXIV. of the *Dramatic Censor*, page 53.

the vanity of the Kembles knows no bounds. Time was, when in despite of nature, modesty, and decorum, the *Senior Branch* of the family—(the *Knight of the Rueful Countenance*, as he has not unaptly been styled) fancied himself an adequate representative of the gay and sprightly *Charles*, in the *School for Scandal*! Doubtless many of our readers have seen and witnessed the *caricature* to which we allude, and have felt their risible propensities not a little moved and excited by the vain attempt. This species of phrenzy seems to be a *family distemper*. They will be *aping the fine gentleman*! and having now unfortunately, both for the public and themselves—(for most indisputably it is a misfortune that, with the disposition, a man should have the means and opportunity of rendering himself ridiculous)—having unhappily the power in their own hands, they eagerly avail themselves of it to maintain their charter. The public have been so long accustomed and habituated to this mad system, that they suffer it to be persisted in with impunity, conceiving, it is fair to presume, that contempt and ridicule are the best modes of castigation. Indeed, with that part of the audience, who frequent the theatre merely for the purpose of amusement, and to laugh at the exhibition of folly—there exists no just cause of complaint. That end cannot be more completely obtained, than by beholding such a preposterous and abortive struggle against Nature!

COVENT-GARDEN, THURSDAY, *March 5, 1801.*

POOR GENTLEMAN—*G. Colman.* LA PEROUSE.

DRURY-LANE, SATURDAY, *March 7, 1801.*

DEAF AND DUMB; or THE ORPHAN PROTECTED—
(*From the French of M. Bouilly*). BLUE-BEARD—
G. Colman.

COVENT-GARDEN, SATURDAY, *March 7, 1801.*

MERCHANT OF VENICE—*Shakspeare*. [LA PEROUSE.

DRURY-LANE, MONDAY, *March 9, 1801.*

DEAF AND DUMB; or THE ORPHAN PROTECTED—
(*From the French of M. Bouilly*). HARLEQUIN
AMULET.

COVENT-GARDEN, MONDAY, *March 9, 1801.*

RICHARD THE THIRD—*Shakspeare*. LA PEROUSE.

DRURY-LANE, TUESDAY, *March 10, 1801.*

DEAF AND DUMB; or THE ORPHAN PROTECTED—
(*From the French of M. Bouilly*). BLUE-BEARD—
G. Colman.

COVENT-GARDEN, TUESDAY, *March 10, 1801.*

POOR GENTLEMAN—G. Colman. LA PEROUSE.

DRURY-LANE, THURSDAY, *March 12, 1801.*

COUNTRY GIRL—*Garrick*. OF AGE TO-MORROW.
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This evening the votaries of *Thalia*, had the pleasure of hailing the return of Mrs. Jordan to the stage. She appeared, for the first time this season, in the favourite character of *Peggy*, and was received with reiterated and tumultuous bursts of applause. To expatiate on the talents of an actress of such distinguished celebrity, and whose merits are so universally acknowledged, would not only be superfluous, but highly impertinent. The public mind is impressed with an adequate sense of her capability and professional worth, and by the joy they testified at her return sufficiently evinced in what a high degree of popularity and favour she deservedly stands. Mrs. Jordan appears less *en bon point* than usual, but looks extremely well; and her powers are still in their meridian.

To what causes, connected with managerial system and *finesse*, it is owing, that the town has been deprived of the services of this excellent actress for the best part of the season, it is not for us to determine. Probably, the Manager had flattered himself, that his own exertions, aided and abetted by those of his sister, were of themselves sufficient to command admiration and support, without the co-operation of any other performer of eminence. But, if such was his *modest* expectation, most woefully has he found himself disappointed! He has had the mortification of strutting, in some of his very best parts, to empty houses! And the great Mrs. Siddons, with all her transcendent and magic powers, has scarcely for a single night brought as much money *into* the Treasury, as she took *out* of it! The fact is, that Mrs. Siddons has long ceased to be a point of general and prominent attraction; with the exception, indeed, of a few antiquated dowagers, and *connoisseurs* of the old school. Far different is the case with Mrs. Jordan. To make use of a technical phrase, she

never fails to *draw a good house*, and were it not, that we are well apprized of the peculiar predicament, in which the theatre at present stands, we might justly express our surprize, that a regard to their own pecuniary interest has not induced the Proprietors to avail themselves of Mrs. Jordan's popularity and talent at an earlier period of the season.—But nothing has a more inveterate tendency to obtenebrate and pervert the judgment than self-opinion and conceit.

COVENT-GARDEN, THURSDAY, *March 12, 1801.*

POOR GENTLEMAN—*G. Colman.* LA PEROUSE.

DRURY-LANE, SATURDAY, *March 14, 1801.*

DEFF AND DUMB; or THE ORPHAN PROTECTED—
(*From the French of M. Bouilly*). The CITIZEN—
A. Murphy.

Maria, by Mrs. Jordan.

COVENT-GARDEN, SATURDAY, *March 14, 1801.*

OTHELLO—*Shakspeare.* LA PEROUSE.

DRURY-LANE, MONDAY, *March 16, 1801.*

DEAF AND DUMB; or THE ORPHAN PROTECTED—
(*From the French of M. Bouilly*). HARLEQUIN
AMULET.

COVENT-GARDEN, MONDAY, *March 16, 1801.*

RICHARD THE THIRD—*Shakspeare.* LA PEROUSE.

DRURY.

DRURY-LANE, TUESDAY. *March 17, 1801.*

DEAF AND DUMB; or THE ORPHAN PROTECTED—
(*From the French of M. Bouilly*). DEVIL TO PAY—
C. Coffey.

Nell, by Mrs. Jordan, her third appearance this
Season.

COVENT-GARDEN, TUESDAY, *March 17, 1801.*

POOR GENTLEMAN.—*G. Colman.* LA PEROUSE.

DRURY-LANE, THURSDAY, *March 19, 1801.*

RULE A WIFE, AND HAVE A WIFE—*J. Fletcher.*
COMUS—*Milton.*

Estifania, by Mrs. Jordan.

COVENT-GARDEN, THURSDAY, *March 19, 1801.*

POOR GENTLEMAN—*G. Colman.* LA PEROUSE.

DRURY-LANE, SATURDAY, *March 21, 1801.*

DEAF AND DUMB; or THE ORPHAN PROTECTED—
(*From the French of M. Bouilly*). THE PANNEL—
J. P. Kemble.

Beatrice, in the Afterpiece, by Mrs. Jordan.

COVENT-GARDEN, SATURDAY, *March, 21, 1801.*

MACBETH—*Shakspeare.* LA PEROUSE.

DRURY

DRURY-LANE, MONDAY, *March 23, 1801.*

DEAF AND DUMB; or THE ORPHAN PROTECTED—
(*From the French of M. Bouilly*). HARLEQUIN
AMULET.

COVENT-GARDEN, MONDAY, *March 23, 1801.*

RICHARD THE THIRD—*Shakspeare*. LA PEROUSE.

DRURY-LANE, TUESDAY, *March 24, 1801:*

THE INCONSTANT—*G. Farquhar*. BLUE-BEARD—
G. Colman.

The part of *Bizarre*, by Mrs. Jordan.

COVENT-GARDEN, TUESDAY, *March 24, 1801:*

POOR GENTLEMAN—*G. Colman*. LA PEROUSE.

DRURY-LANE, THURSDAY, *March 26, 1801,*

DEAF AND DUMB; or THE ORPHAN PROTECTED—
(*From the French of M. Bouilly*). The PANNEL—
J. P. Kemble.

COVENT-GARDEN, THURSDAY, *March 26, 1801.*

POOR GENTLEMAN—*G. Colman*. LA PEROUSE.

DRURY.

DRURY-LANE, SATURDAY, March 28, 1801.

The STRANGER—(*From Kotzebue*). The SULTAN
—*Bickerstaffe*.

Roxalana, by Mrs. Jordan.

COVENT-GARDEN, SATURDAY, March 28.

NEW WAY TO PAY OLD DEBTS—*Massinger*.
PAUL AND VIRGINIA—*Cobb*.

The excellent Comedy of a *New Way to Pay Old Debts* was this evening revived, for the benefit of Mr. Lewis, and experienced such a favourable reception, that it has been several times repeated. It ranks, indeed, among the classic productions of our old Dramatists—the language is nervous—the characters, with very little exception, well-drawn, (particularly that of *Sir Giles Overreach*) and the plot conducted with considerable skill. The following is a specification of the cast of the characters.

DRAMATIS PERSONÆ.

<i>Wellborn</i>	-	-	-	-	-	Mr. Lewis.
<i>Sir Giles Overreach</i>	-	-	-	-	-	Mr. Cooke.
<i>Lord Lovel</i>	-	-	-	-	-	Mr. Murray.
<i>Justice Greedy</i>	-	-	-	-	-	Mr. Simmons.
<i>Marall</i>	-	-	-	-	-	Mr. Munden.
<i>Allworth</i>	-	-	-	-	-	Mr. H. Johnston.
<i>Furnace</i>	-	-	-	-	-	Mr. Davenport.
<i>Lady Allworth</i>	-	-	-	-	-	Miss Chapman.
<i>Froth</i>	-	-	-	-	-	Mrs. Powell.
<i>Margaret</i>	-	-	-	-	-	Miss Murray.

Mr.

Mr. Lewis, as the representative of *Well-born*, a gay, volatile youth, whose misfortunes proceed principally from a want of reflection, displayed that sprightliness and ease for which he is so justly admired. Nor was he less happy in the *graver* part of his delineation. In the scene, where he explains his situation to *Lady Allworth*, and claims her patronage, he was peculiarly impressive, and his remonstrances with *Sir Giles*, when he asserts his rights, were characterized by dignity and manly feeling. The part, however, does not, on the whole, afford sufficient scope for the exercise of his talents.

Mr. Cooke, as *Sir Giles Overreach*, added another wreath to his laurels. This is a character peculiarly adapted to his genius. It is drawn with uncommon force, and calls for energetic action. Alternately arrogant and servile—haughty to his inferiors, and in the same degree fawning to those of equal or superior rank—the part admits of great variety, and can scarcely be said to flag in a single instance. For the personation of such a character, Mr. Cooke is pre-eminently gifted and qualified by Nature. Whatever may be his other defects, tameness and passiveness of manner certainly cannot be ranked in the catalogue.

Mr. Munden's *Marall* was a highly whimsical and diverting performance, though avowedly overcharged. Simmons is a very improving and deserving actor, but liable to the same objection. His *Justice Greedy* was too gross a *caricature*, extravagant and *outré* as is the part, in itself. Indeed, he seemed rather to be addressing himself to the audience than to his associates in the scene.

The part of *Margaret* is not calculated to display the talents of Miss Murray to advantage. It is a very tame and indifferent character, and as such furnished little opportunity of exertion. Mr. Murray, and Mr. H. Johnston stand nearly in the same predicament. *Lady Allworth* is
a more

a more prominent figure in the picture, and was ably represented by Miss Chapman. The rest of the *Dramatis Personæ* are not entitled to notice.

The House boasted a very fashionable and numerous attendance, and the Comedy was received throughout with loud and general applause. Mr. Lewis, on his first entrance on the stage, was welcomed with the warmest congratulations, a tribute justly due to his superior merit, and unremitting attention to the duties of his office, as Manager, which he discharges not less to the satisfaction of the public at large, than to the interest of the proprietors of the theatre.

(N. B. No Theatrical Exhibition during the Passion-Week)

DRURY-LANE, MONDAY, *April 6, 1801.*

PIZARRO----R. B. Sheridan. HARLEQUIN
AMULET.

Elvira, by Mrs. Powell—Mrs. Siddons being engaged to perform a few nights at Bath. Indisposition was, as usual, the apology for her absence; but the eyes of the public begin to be opened to the real and actual cause, which is attributed to her labouring under the *yellow fever*! *Qui capit, ille facit.* 'Tis a disorder, which seldom attacks any but the *principal* and *leading* performers of the theatre. Time was, when Mrs. Siddons had no ill effects to apprehend from its influence. Fortunately it so happens, that the public need be under no apprehension of *suffering* from her arrogance and caprice.

COVENT-GARDEN, MONDAY, *April 6, 1801*

RICHARD THE THIRD----*Shakspeare*. HAR-
LEQUIN'S TOUR.

DRURY-LANE, TUESDAY, *April 7, 1801*.

DEAF AND DUMB; OR THE ORPHAN PROTEC-
TED----(*From the French of M. Bouilly*). BLUE-
BEARD---G. Colman.

COVENT-GARDEN, TUESDAY, *April 7, 1801*.

POOR GENTLEMAN--G. Colman. HARLE-
QUIN'S TOUR.

DRURY-LANE, WEDNESDAY, *April 8, 1801*.

The COUNTRY GIRL--Garrick. HARLEQUIN
AMULET.

A very serious disturbance took place at the theatre this evening, in consequence of an apology being made for the non-appearance of Mrs. Jordan. Mrs. Harlowe was announced, as her substitute; but the audience would not listen to the proposal. they insisted on having their * *admission money returned*—this, they were given to understand,

* Probably the major-part of our readers, as well as the grand bulk of the frequenters of the theatre, are not aware of the consequences, which would accrue from a compliance with a request of
this

stand, was contrary to the rules and practice of the theatre. They then called for the Manager; but the Manager was not to be found. This rendered them still more outrageous: the performers in vain attempted to speak their parts—they were not suffered to proceed—till at length, after a scene of tumult and distraction, which lasted upwards of an

X 2

hour,

this nature. In the event of the *admission money being returned*, and the representation stopped, the loss would fall upon the innocent performers, who would be mulcted of a proportion of their salary. This certainly would be a hardship upon unoffending individuals, which, we are confident, it never can be the wish and intention of a liberal and generous public to inflict. Performers, in these cases, stand in a situation peculiarly awkward and embarrassing. With every disposition to treat the audience with becoming deference and respect, and to yield implicit homage to their commands, it is natural that they should not immediately retire the moment they are *ordered off* the stage; but rather essay every means of conciliation to appease the audience and obtain a patient hearing. The cause involves the whole body of the performers—all incur an equal risque of forfeiture, whether concerned in the representation or not. As such, it is the duty of those, who happen to be cast for the evening's entertainment, to guard the interest of those who are absent; for certainly, under the existing circumstances of the Times, the loss of *one sixth part* of a performer's salary is an object of serious consideration. Were there, indeed, a possibility of drawing a line of distinction, and where it should appear that a performer's absence originated in caprice, negligence, or any other culpable cause, of adjudging the forfeit solely and exclusively to the *guilty* party, in that case it might be proper and commendable to push matters to extremities. But where the innocent suffer equally with the guilty—the case wears a very different aspect.

Ere

hour, Mr. Barrymore happily succeeded in appeasing the storm.

Mrs. Harlowe then stepped forward, as the representative of *Peggy*, in which character, it is but justice to add, she acquitted herself beyond expectation, and in a manner which warrants us in drawing the conclusion, that very little opposition would have occurred, on the part of the audience, had they entertained an adequate *presentiment* of her ability.

COVENT-GARDEN, WEDNESDAY, *April 8.*

NEW WAY TO PAY OLD DEBTS—*Massinger.*

LA PEROUSE.

DRURY-LANE, THURSDAY, *April 9, 1801.*

DEAF AND DUMB; or The ORPHAN PROTECTED—

(*From the French of M. Bouilly*) COMUS—*Milton.*

COVENT.

Ere we conclude our remarks upon this subject, justice calls upon us to add, that in suggesting these hints, we do not mean the remotest application of a general principle to the individual case of Mrs. Jordan's absence, on the present occasion. That absence originated in circumstances which carry with them a competent and satisfactory apology. She was not, like a certain great actress, afflicted with a certain professional distemper, denominated the *yellow fever*! She was not copying the example of a certain great actress, who makes a practice of sacrificing *public* duty to *private* claims. No! she was obeying the dictates of maternal piety, and with a heart torn and rent with the anguish of parental solicitude, tending the sick-bed of a beloved and amiable child—a child, whose life was declared to be in hourly jeopardy.

COVENT-GARDEN, THURSDAY, *April 9, 1801.*

POOR GENTLEMAN—*G. Colman.* LA PEROUSE.

DRURY-LANE, FRIDAY *April 10, 1801:*

SHE STOOPS TO CONQUER—*Dr. Goldsmith.* OUR
DANCING DAYS—*Byrne.* OF AGE TO-MORROW.

COVENT-GARDEN, FRIDAY, *April 10, 1801.*

OTHELLO—*Shakspeare.* PAUL AND VIRGINIA—*Cobb.*

Desdemona, by Mrs. Glover, in the absence of Mrs. Pope. Genteel and sentimental Comedy, not Tragedy, is the proper sphere and walk of this actress.

DRURY-LANE, SATURDAY, *April, 11, 1801.*

DEAF AND DUMB; or THE ORPHAN PROTECTED—
(*From the French of M. Bouilly*). The DESERTER—
C. Dibdin.

COVENT-GARDEN, SATURDAY, *April 11, 1801.*

POOR GENTLEMAN—*G. Colman.* LA PEROUSE.

Mr. Fawcett labouring under a severe hoarseness, a complaint to which he is peculiarly liable, the whimsical and eccentric character of *Lollipop*, in the New Comedy, was undertaken at a very short notice by Mr. Blanchard, who evinced a degree of talent and genuine humour in his representation of the part, which fully justifies the opinion we have frequently given of his capability. We consider him

him as a performer of fair promise, and who only stands in need of more frequent opportunities to recommend himself to public favour and regard.

DRURY-LANE, MONDAY, *April 13, 1801.*

PIZARRO—*R. B. Sheridan.* CROSS PURPOSES—*O'Brien.*

COVENT-GARDEN, MONDAY, *April, 13, 1801.*

MACBETH—*Shakspeare.* LA PÉROUSE.

DRURY-LANE, TUESDAY, *April 14, 1801.*

DEAF AND DUMB; OR THE ORPHAN PROTECTED—
(*From the French of M. Bouilly*). The PANNEL—
J. P. Kemble.

COVENT-GARDEN, TUESDAY, *April 14, 1801.*

FONTAINBLEAU—*O'Keefe.* The POSITIVE MAN—
O'Keefe.

For the benefit of Mr. Incledon, in whose support Mrs. Second came forward, as the representative of *Rosa*. The House was crowded in every part to its utmost capacity. Mr. Incledon, as usual, regaled his friends and patrons with some of his best songs.

DRURY-LANE, WEDNESDAY, *April 26, 1801.*

TRIP TO SCARBOROUGH—*R. B. Sheridan.* OF AGE
TO-MORROW.

COVENT-

COVENT-GARDEN, WEDNESDAY, *April 15, 1801.*
 NEW WAY TO PAY OLD DEBTS—*Massinger.*
 LA PEROUSE.

DRURY-LANE, THURSDAY. *April 16, 1801.*

DEAF AND DUMB; or THE ORPHAN PROTECTED—
 (*From the French of M. Bouilly*). COMUS—
 Milton.

The gallantry of our naval commanders in the late attack off Copenhagen was this evening celebrated by the production of a New Patriotic Song, which from its sublimity of thought, elegance of diction, and the true poetic fire it breathes in every line, is justly entitled to a place in our journal. The music is attributed to Mr. Kelly; but by whom the words were written, we have not been able to ascertain, the author having, with that modesty, which forms the peculiar characteristic of genius, thought proper to conceal his name. Having, therefore, no other clue to guide our researches, we are left to found our conjectures upon *internal evidence*, which leads us, after the maturest deliberation, to ascribe the stanzas in question to the writer of those elegant anniversary Poems, generally known by the name of the *Bell-Man's Verses*. The reader, however, will please to observe, that in giving this opinion, we do not insist upon the infallibility of our conclusion; but leave him to exercise his own judgment, from the same clue of internal evidence, on which we have ventured to decide. Possible it is, that what carries conviction to our mind, may not have the same effect upon our reader, and that instead of concurring with us in attributing this elegant effusion of patriotism and loyalty to the *Bell-Man*, he may rather

rather feel inclined to ascribe it to the Muse of that great and justly-admired Genius, Ballad-monger, and Poetafter General of the age. ***—***—***, Esq.

The following is a copy of this sublime and elegant Song—

I.

Once more let Fame her trumpet sound
To speak our seamen's worth ;
Once more those Foes whom Envy join'd,
Have felt Britannia's wrath !
By Parker and by Nelson led,
All opposition's vain ;
At Copenhagen's gates our tars
Have * crush'd the haughty Dane !

II:

Again our Guardian-Angel smiles ;
Old England must be free ;
Her sons proclaim her through the world
The Mistress of the Sea.
Her toils and labours to reward
Till war at length shall cease,
And Denmark's fall the signal be
Of Happiness and Peace.

COVENT-GARDEN, THURSDAY, *April* 16, 1801.

POOR GENTLEMAN—G. Colman. LA PEROUSE.

DRURY-

* According to some manuscripts, "*bang'd.*"

DRURY-LANE, FRIDAY, *April 17, 1801.*

SHE WOULD, AND SHE WOULD NOT—*C. Cibber.*

The PRIZE—*P. Hoare.*

COVENT-GARDEN, FRIDAY, *April 17, 1801.*

POOR GENTLEMAN.—*G. Colman.* LA PEROUSE.

DRURY-LANE, SATURDAY, *April 18, 1801.*

DEAF AND DUMB; or THE ORPHAN PROTECTED—

(*From the French of M. Bouilly*). The WEDDING

DAY—*Mrs. Inchbald.*

The part of *Sir Adam Contest*, in the After-piece by Mr. Wewitzer, in consequence of Mr. King's secession from the stage. The latter gentleman, we understand, retires from public life, in consequence of certain abuses and malpractices in the administration and internal economy of this theatre, which it is his design to bring before the tribunal of the public. Unwilling to *prejudge* the case, we shall refrain from all farther comment; only premising, that very possibly it may fall to our lot to canvass this business in a future stage, in which event we shall certainly not content ourselves with skimming the surface; but endeavour to find out truth, be it hid even in the centre.

COVENT-GARDEN, SATURDAY, *April 18, 1801.*

MERCHANT OF VENICE—*Shakspeare.* LOVE A LA

MODE....*Macklin.*

Portia, by Mrs. Litchfield, in consequence of Miss Murray's indisposition. The improvement, which Mrs. Litchfield has made this season is truly surprising. We have only to hope that the equally rapid progress she makes in the favourable opinion of the public, instead of palsyng her powers, will rather operate as a potent *stimulus* to increased exertion.

DRURY-LANE, MONDAY, *April 20, 1801.*

AS YOU LIKE IT—*Shakspeare.* SYLVESTER DAGGER-
WOOD—*G. Colman.* The SON-IN-LAW—*O'Keeffe.*

The *juvenile* Mr. Bannister (Mr. Bannister, *junior*, as he most commonly styles himself) took his benefit this evening. To increase the attractions of his Bill of Fare, a young lady, of the name of Dennett, a pupil of Viganoni, made her *debut* in the after-piece, in the part of *Cecilia*. To a pleasing voice she combines taste and science; but as an actress, she has much to learn.

COVENT-GARDEN, MONDAY, *April 20, 1801.*

NEW WAY TO PAY OLD DEBTS—*Massinger.* LA
PEROUSE.

DRURY-LANE, TUESDAY, *April 21, 1801.*

PIZARRO—*R. B. Sheridan.* NO SONG, NO SUPPER—
P. Hoare.

COVENT-

COVENT-GARDEN, TUESDAY, *April 21, 1801.*

HAMLET—*Shakspeare.* OSCAR AND MALVINA—
Byrne.

For the benefit of Mr. Pope, who himself sustained the principal character, from which the play derives its title. We were sorry to see so poor a house on the occasion.

DRURY-LANE, WEDNESDAY, *April 22, 1801.*

COUNTRY GIRL—*Garrick.* WHO'S THE DUPE—
Mrs. Cowley.

COVENT-GARDEN, WEDNESDAY, *April 22, 1801.*

The BLIND GIRL; or A RECEIPT FOR BEAUTY...
Morton. The GHOST.

By a strange fatality, not very creditable to the dramatic taste and genius of the country, it has been our lot, ever since we have made the stage the object of our more immediate attention and inquiry, to see each New Opera, in successive rotation, surpass its predecessor in vileness and absurdity. We thought, when witnessing, in the outset of our career, the representation of *Ramah Droog*, and other productions of a similar nature, that our modern play-wrights had attained to the very summit and *achme* of folly and that the impossibility of proceeding further in the pursuit, furnished a rational ground to hope for reformation. But in this hope, humble as it then appeared, we have found ourselves lamentably mistaken. Our modern race of play-wrights, it should seem, have discovered an art and

Y 2

mystery,

mystery, unknown to the dramatists of former ages, of refining upon nonsense, and improving on extravagance, which give to madness the scope and latitude of infinity.

Yet, even with this painful experience before our eyes, we still flattered ourselves, that a few there were among our dramatic writers who would at least make good their claim to the *negative* commendation of not being *worse* than their predecessors. To this class we referred the Author of the present Opera; but here again have we found our expectations disappointed, and our opinion of the author, humble as it is, fulfilled by the event.

Much and frequently as we have been accused of an atrabilious disposition, which takes delight in rigour and severity, and experiences a malignant pleasure in wounding the feelings of others, we can assure our readers, that to censure, and speak in terms of harshness of public characters, is infinitely more painful to ourselves, than it possibly can be to the immediate object of our animadversions. Nothing but a sense of duty; nothing but that conscientious love of truth, which ought to inspire the breast of every writer, who steps forward in the censorial capacity; nothing but a determination to be honest, even at the expence of personal considerations—nothing but honour and integrity|could possibly prevail upon us, to offer the violence we continually do to our own feelings, and the native suavity of our temper, by delivering our sentiments on the merits or faults of public characters with blunt and undisguised sincerity. To turn pander, after the example of many of our brother-critics, to the vices and errors of our fellow-creatures, is certainly an office of less risque, and less exposed to invidious comment; but at which our nature revolts with horror and disdain.

If

If, therefore, in the course of our animadversions on Mr. Morton's New Opera, we should appear to be occasionally more severe than customary, let it be remembered in our justification, that the higher a man stands in public estimation and repute, the fairer and more legitimate an object is he of public criticism and enquiry. Mr. Morton, (whether justly or unjustly may, probably, form the topic of future discussion) has acquired a name, and a degree of celebrity, as a dramatic writer, which renders him doubly amenable to our jurisdiction, and imposes upon us the disagreeable task of investigating his pretensions with a more rigorous scrutiny, for the obvious reason, that the greater the credit and authority which a man is supposed to possess, the greater, likewise, is the danger to be apprehended from the prevalence of bad example, and the more likely is he to spread the contagion of false taste, if labouring himself under the influence of that distemper.

In expounding the plot of the New Opera, we shall not launch forth into a comprehensive and detailed *analysis*, in the first instance, as it is our intention to review the several persons of the drama, individually and *seriatim*, connecting the *conduct* with the *character* of each; and comparing the action, as developed in the plot, with the motives, circumstances and situation of each party, as stated and described by the author, and which, by every fair rule of criticism, ought strictly to assimilate and correspond with each other. Should the contrary prove to be the case, as, we confess, it strikes us—should it appear, that scarcely a single character in the whole Opera acts on rational and consistent principles,—should the conduct of the several personages be uniformly at war with the motives which are attributed to them—should we succeed in proving and substantiating
this

this charge—in that case, we flatter ourselves, we shall stand perfectly justified in the censure we have already passed on the Opera, in the aggregate, and which censure, we fear, we shall have occasion to express in terms of aggravated rebuke, as we proceed to the detail.

DRAMATIS PERSONÆ.

<i>Don Gallardo (Viceroy of Peru)</i>	-	Mr. Munden.
<i>Don Valentia (his son-in-law)</i>	-	Mr. Betterton.
<i>Roderic</i>	- - - - -	Mr. Claremont.
<i>Luposo</i>	- - - - -	Mr. Waddy.
<i>Bonito</i>	- - - - -	Mr. Townsend.
<i>Frederic</i>	- - - - -	Mr. Incledon.
<i>Splash</i>	- - - - -	Mr. Fawcett.
<i>Sligo</i>	- - - - -	Mr. Johnstone.
<i>Young Inca (a descendant from the ancient Sovereigns of Peru)</i>	}	Mr. Hill.
<i>Signora Dolorosa de Gallardo</i>	-	Mrs. Mattocks.
<i>Clara Bonito (the Blind Girl).</i>	-	Mrs. H. Johnston.
<i>Violetta</i>	- - - - -	Miss Sims.

The Scene of the action lies at Lima: *Frederic*, an English surgeon, and who it appears, has more particularly directed his study, as an * *oculist*, to the cure of the distempers,

* The venality of our newspaper-critics has frequently formed the topic of our most serious animadversion. Probably, the following paragraph from the *True-Briton* of the 25th of the current month may tend to throw some light on that subject, and to open the eyes of our reader to certain artifices, which may account for the favourable report of the New Opera given in that paper:

“ The

pers incidental to the eyes, after escaping the perils of shipwreck, arrives, with his servant *Splash*, before the gates of that city. They are both of them in a situation far from enviable; without money, without friends—nearly famished with hunger, and poor in every thing but *want*. This leads *Splash*, in a whimsical and not ill-written Parody of Steevens's celebrated *Description of a Storm*, to curse the hour he was ever tempted to forego the comforts of his native land, and court the dangers of the seas. From these melancholy reflections he is, however, soon called off to scenes of a more active nature. *Don Valentia*, son-in-law to the Viceroy, having conceived a violent passion for *Clara Bonito*, a young lady, from whose blindness the Opera derives its title, forms a plan, through the agency of *Luposo* and *Roderic*, of forcibly carrying her off. *Clara*, however, though blind, eludes their vigilance, and rushing out of the house, is fortunately encountered by *Frederic*, who, with the assistance of *Splash*, rescues her from the pursuit of the emissaries employed by *Don Valentia*. *Bonito* soon after, with a party of the Viceroy's guards. Seeing his daughter

“ The Hero of the New Opera, who *operates* upon the eyes,
 “ (to us, we must candidly acknowledge, this *pun* appears to bear
 “ rather a *characteristic* feature) is supposed to be brought forward
 “ in compliment to a gentleman, whose *skill in that art* surpasses
 “ even his convivial and *literary* powers!!!”

Were we not, from personal habits, well acquainted with the extraordinary, we might say, *matchless modesty*, and almost *virgin-delicacy* of the gentleman alluded to in the above Extract, we might feel tempted to surmise, that the paragraph in question had been inserted, if not through his *agency*, at least with his *privity* and *concurrence*. But all those who know his unassuming character, will immediately acquit him of such a charge.

in company with *Frederic*, he supposes him to be an accomplice in *Clara's* intended *enlevement*. But on learning the actual state of the case, and how much his daughter is indebted for her liberty to the gallantry of our English adventurer, he overwhelms him with professions of acknowledgement, and gives both him and *Splash* an invitation to his house. This is most welcome news to *Splash*, who prefers a good dinner to every other enjoyment, and conceives no prospect so beautiful as the smoke from a kitchen chimney.

(*To be continued.*)

TO CORRESPONDENTS.

We acknowledge, with gratitude, the receipt of Mr. W——'s letter, and, would the limits of our publication admit, should with pleasure enter into an explanation of the circumstances to which he alludes. That the charge is *prima facie*, founded in justice, we readily admit—at least till a future opportunity shall present of putting in a plan of justification. Meanwhile we beg leave to impress upon Mr. W——'s most pious consideration the aphorism of a great *polemical* writer, "*Injuries may be atoned; but an insult admits of no compensation. It degrades the mind in its own estimation, and forces it to raise itself to its former level, by revenge!*"—But why will Mr. W—— persist in writing under a fictitious signature? His *own name* carries with it more than sufficient weight and authority to command and ensure attention and respect to any observation he may please to offer.

In answer to the numerous Enquirers, who have written to us, to know whether Mr. MORLAND, who some time since attracted so much notice by his performance at the Private Theatre in Berwick-street, was actually forth-coming at Covent Garden or not, we beg leave to state, that this gentleman's *debut* is fixed for Saturday, the 30th of May next.

Printed by J. Roach, Ruffel-Court.